



Join **5** and
Celebrate

SACRED DANCE GUILD

JOURNAL

Fall Issue (September) 1978-79

Vol. XXI No. 1

THE SACRED DANCE GUILD
invites you to the 1979 JUNE INSTITUTE...

Endicott College, Beverly,
Massachusetts (on the ocean)

Watch for the Winter Issue for DETAILS!

BE ON THE ALERT FOR:

1. New OFFICERS!!!! Congratulations!
See New Large Sheet
2. Letter from the PRESIDENT.
3. New title for the newsletter -
JOURNAL.
4. Workshops...Workshops...Workshops!
5. We need your contributions for
the YOUTH IN SACRED DANCE - our
main emphasis for the Fall 1979-
80 edition! Begin now to collect
material.

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Deadline dates for Journal items:

Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

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FROM THE PRESIDENT:

Moving Sacred Dance from the Symmetrical to the Asymmetrical

During the 20th Annual SDG Festival, we explored the differences between the priestly and the prophetic in religion. For dancers, the priestly concern leads us to symmetrical dance forms where all is in harmony and order; but the prophetic concern leads us to asymmetrical dance developments that include new dimensions disordering our previous conceptions of proper

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form. We need both the priestly and prophetic in sacred dance. Presently, our dances are expressing the priestly symmetry far more than the prophetic asymmetry. We need to move sacred dance from the symmetrical to the asymmetrical for growth.

In the Art of Making Dances, Doris Humphrey expands the meaning of asymmetry in dance; but I would add the following guidelines:
1. Give the congregation the opportunity to see dances in progress and avoid always giving them finished products. Dances in progress contain within them the seeds of asymmetry for they are growing and have not
(cont'd. p. 2)

been neatly edited and finished. On one Sunday, present the dance in progress and on a subsequent Sunday give the finished dance. A dance in progress entertains all possibilities and is inclusive of the wildest ideas (much as the prophetic vision includes those parts of society usually outcast by the priestly.)

2. Reverse your usual editing process with the dance: i.e. incorporate those elements you usually edit out. Usually the rough or incompatible elements we leave on the cutting room floor (or rehearsal dance floor) have the prophetic potential. When we do dances that are safe and do not stretch us or the congregation we are doing priestly dances (that consolidate what we already are); but when we do prophetic dances, we bring into the worship what the rulers of religion and dance see as unacceptable (i.e. the prophetic spirit brings together what others see as incompatible.)

3. Change dance styles and do new dances. The Spirit of the prophetic calls for new dances as it does new songs: to the words of scripture "Sing the Lord a new song!" we should add "Dance to the Lord a new Dance!" When initially prophetic and symmetrical dances or music or art or words are repeated again and again they become domesticated and strike us as symmetrical and no longer asymmetrical. John Cage has noted that the American flag is used by Jasper Johns in art precisely because it is a paradox in broad daylight: it is radically asymmetrical in design but we have seen it so often that it becomes symmetrical and undisturbing to us. Let us do new dances that disturb and trouble us and others, for then we move in the prophetic tradition open to dancing the unthinkable.

In the first century when popularized Jewish piety led the people to see leaven as the unholy and to take great care to be sure no leaven got into the dough for the passover loaf of bread, Jesus shattered the religious mind by saying "The Kingdom of God is like putting the leaven in the dough." Let us put the unpredictable leaven in our dance.

Minutes of Sacred Dance Guild Executive Board Meeting, June 22, 1978, Endicott College, Beverly, Mass.

Present: Doug Adams, Connie Fisher, Joanne Sparrow, Dorothy Johnson, Joan Huff, Jary Yoos, Sybille Volz, Gloria Castano, Bob Yohn, Sylvia Bryant, Judy Rock, Ruth Becker, Ann Blessin, Suzanne Valade, Alice Rader, Marilyn Onofrio, Marcia Murray, Virginia Schucker, Kathleen Muir, Sue Ann Ferguson, Carla de Sola.

Item: Suggestions for Publication: Dance and the Elderly; Dancing in Charismatic Services; Music Accompaniment; Dancing Black Spirituals; Resource Catalogue of University Courses on Sacred Dance; Resource List of Movies; Use of Sign Language in Dance; Sexuality in Sacred Dance; Sufi Dance; Dance and Clowns; Dance with Children; Non-Judgmental Liturgical Dance; Costuming.

It was also suggested that Filmstrip and Cassette with written text be made available to describe a certain dance -- its choreography or addressing a certain problem like the use of space.

Several people have agreed to take on specific publications and Doug has urged the Guild Board and Members to look at what is distinctive about our personal work and to share this in writing. General apologies for sacred dance are no longer needed but we do need specific aspects to be responsibly dealt with.

An epilogue describing the 20th Annual Festival with a pictorial essay will be included in the History of the Sacred Dance Guild, called, "And We Have Danced" by Carlynn Reed.

Item: Kit report by Sybil Volz: It should be revised. Margaret Taylor Cheney and Connie Fisher have done some updating features which will be available Fall 1978.

Item: Financial Report by Dorothy Johnson: on hand \$1586.98. Dot encouraged officers to submit their bills to her to keep our records complete -- can be recorded as a donation. Suggested to Alice Rader to send out her Handbook to officers as well as Regional Directors.

Item: Videotaping for Sunday Worship Ser-

vice: cost of \$300. Kay Seivard researched the various possibilities. Friends from Worcester, Mass. doing it generously with 2 cameras and an editing unit. Doug moved the Guild pay half, i.e., \$150. and the Institute pay the other half. Carried.

Doug suggested that whenever any of us do something on TV that we ask for a copy of the video-tape. Vision for the future: someday be able to tape all the sharing sessions.

Item: Institutes 1979 and 1980: In 1979 we anticipate returning to Endicott. Connie Fisher reported on research re the possibilities of having a second Institute in 1980 in Colorado at the YMCA Camp in Estes Park. Doug recommended that we present to the Annual meeting on Saturday the suggestion of meeting at Endicott in 1979 and that we have 2 Institutes on non-conflicting dates at Endicott and Colorado in 1980 and that Carlynn Reed co-ordinate all the questions and ramifications that arise out of having 2 National Institutes. Carried.

Item: Slate of Officers: Recommendations were made on the empty slates to be presented at the Annual Meeting: Texas: Martha Ann Kirk; Alabama and Mississippi (new region): Sue Ann Ferguson; Florida: Virginia Schucker replaces Jane Mudgett; Michigan (new): Kathleen Muir; New Jersey (New): Jerilyn Jeffries; W. Pennsylvania (new): Marcia Murray; E. Pennsylvania (New): Ellen Young.

Item: Propositions A & B: These Propositions were published in the Spring 1978 Newsletter for voting by the membership. Carla Gilbert of Denver, Co., representing the Rocky Mountain Sacred Dance Guild, submitted several qualifying statements for the Board's consideration: (see the attached paper)

Item: Endowment Fund: Doug recommended we transfer out of the General Fund: \$250. to the National Endowment Fund and \$150. to the Margaret Taylor Fund. Carried.

Meeting Adjourned.

Minutes of Sacred Dance Guild Executive Board Meeting, June 23, 1978, Endicott College, Beverly, Mass.

Present: Same.

Item: Order of Annual Meeting:

- a) Doug's brief statement of By-Laws: only legal set in the Fall 1977 Newsletter.
- b) Membership report: now over 500 -- net gain of 80 -- most of losses in inactive regions.
- c) Treasurer's report.
- d) Institute Financial report: Received \$13,000; Endicott Expenses of \$10,000; Other Expenses \$1700.
- e) President's Report.
- f) Nominating Committee Report.
- g) Propositions A & B.
- h) Vote.
- i) Recommendation by Connie Fisher re 1980 Festivals at Denver and Boston.
- j) Regional Director for New York.
- k) Announcements.

Item: The clarifying statements to Propositions A & B as proposed by Carla Gilbert (representing RMSDG) were voted on by the Board. Carried.

Meeting Adjourned.

Minutes of Sacred Dance Guild Annual Meeting, Sat., June 24, 1978, Endicott College Beverly, Mass.

Present: Officers, Board Members, & Members at large.

Item: Membership report by Joanne Sparrow: net gain of 80. Accepted.

Item: Treasurer's report by Dot Johnson: General Acc't: \$1034.08; Endowment Fund: \$567.01 + Term Certificates: two \$1000. Accepted.

Item: Doug honored three who had assisted Gloria Castano closely in planning the June Festival with stoles. Jary Yoos: Scotch plaid for her ability in financial advisement; Joanne Sparrow: Multitude of colors for the diversity of her service; Sybil Volz: clowns representing her interest in Medieval times and its music.

Item: President's Report: Doug's effort this year has been to Build a Foundation

under the SDG through emphasis in two areas: 1) Publications: urged people to write about specific concerns in dance, and 2) Finances: a. build the Endowment Fund, and b. designate a seminary every three years to assist it in setting up resources in Sacred Dance. The years 1977-1979 we concentrate on Pacific School of Religion.

Item: Propositions A & B: Carla Gilbert read the clarifying statements and answered questions to assist the members in fully understanding their intent.

Item: Nominating Committee Report by Judy Rock: Ballot sheets were passed around and the additional names as recommended by the Board were added onto the proposed slate. Dana Schlegel was recommended for Secretary. The new slate was accepted.

Item: 1979 and 1980 Festivals: Doug recognized Gloria's fine leadership as National Program Director and honored her with a stole decorated with children playing and dancing.

Connie Fisher recommended we return to Endicott in 1979 and in 1980 we have two Festivals on different weeks: East at Endicott and West in Denver, Co. at Estes Park. Following some discussion, the two recommendations were voted on separately and carried.

Anyone with thoughts on the ramification of having two Festivals are encouraged to send their questions and ideas to Carlynn Reed.

Meeting adjourned.

Respectfully submitted,
Carlynn L. Reed

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Proposition A: Clarifying Statement

1)..The boundaries of each region are defined by the organizing chapter in consultation with the president of SDG.

2)..and it is understood that in order for a chapter to remain an active chapter of the SDG, it must

maintain 15 current members of the SDG.

3)..the projected "budget and program" for the chapters submitted as part of the petition refers to the procedure and methods to be used for collecting the necessary SDG dues, the percentage of SDG dues needed for use by the chapter and their projected use, as well as a statement negating any indebtedness responsibilities toward either the chapters of the SDG or the SDG Guild by the other, and that the chapter is responsible for its own publicity as well as membership lists to be sent to the SDG membership officer and the SDG newsletter editor, either directly or via their regional officers.

4)..no additions

5)..no additions

6)..that major changes which alter the basic relationship between the chapter and the SDG, i.e. matters of geographical boundaries, membership, dues and program, require the same procedure as that used to initiate and establish chapters.

Addendum:

7)..that the SDG has the responsibility to communicate to the chapter any changes in geographical boundaries, dues and program of the SDG which might directly affect the chapter and its relationship to the SDG, and that it serve as a resource for the chapter.

Proposition B: Clarifying statement.

..the National Publicity Director shall serve as a resource for regional sacred dance activities and that the regions are directly responsible for their own publicity.

Minutes of Sacred Dance Guild Executive Board Meeting, Saturday, June 24, 1978, Endicott College, Mass.

The meeting was called to order by Doug Adams, President, at 10:40 p.m. in Tupper Hall Lounge. Doug asked those present to introduce themselves by name and office/position in the Guild.

Those present were:

Officers: Doug Adams--President
Carlynn Reed--Vice president
Dana Schlegel--Recording Secretary
Joan Sparrow--Corresponding Secretary

Joan Huff--National Publicity
Director
Jary Yoos--Financial Advisor
Alice Rader--National Director of
Regions

Board of Directors:

Connie Fisher
Ann Blessin
Carla DeSola
Sylvia Bryant
Judy Rock

Regional Directors:

Virginia Schucker--Florida, South
Carolina, Georgia
Suann Ferguson--Mississippi,
Alabama
Kathy Muir--Michigan
Marilyn Onofrio--Southwest
Sue Valade--Connecticut
Suan Gunn--New York
Marcia Murry--Pa. West

Nominating Committee:

Frannie Hall and Carla Gilbert

Guild Member:

Virginia Huffine

Item: Regional Notebook: Alice Rader, commissioned to work on the Notebook, reported on the projected contents of a regional Notebook which should prove helpful in many areas and concerns for Regional Directors and interested persons. Alice invited members to send to her ideas and copies of materials which individuals think should be included. This loose-leaf kit, to be financed by the Guild, will be available to the Regional Directors by the end of the Summer. It will also be printed in a reduced size by the Sharing Co. and will be available to Board members and other SDG members later.

Item: Life Membership: After discussion, it was moved and seconded that \$200.00 be the minimum fee per individual who wishes to be a life member of the SDG and that said member is to be known as a "Life Patron." The motion carried. There was also discussion regarding the splitting of the \$200.00 + from the life memberships into the National Endowment of the Sacred Dance Guild (to aid scholarships) and to the Margaret Taylor Endowment for Dance In Worship at Pacific School

of Religion.

Item: Logo: Jary Yoos reported that designs were submitted previously with the intent of creating a pin, necklace, etc. for purchase. The diversity within the guild causes difficulty in selection of a logo; the concern is not to deny our inter-faith membership. Carlynn Reed expressed need to press on as had been discussed for some time; she felt a logo would help identify and capsulize the ideas of the Guild. Doug challenged Board Members to seek out and invite artists (S.D.G. members or non-members) to design a logo suitable for letterheads and stationery. A further announcement for all members will appear in the Fall newsletter regarding the creation of a logo for the Guild. Designs for the logo are to be sent to Doug Adams, with Jan. 1, 1979 being the deadline. Doug, in turn, will send copies of the designs, blind, to the Board Members, with the expectation of making the decision at the June Institute next year--1979.

Item: Board Meeting dates: Three Board Meetings are required annually. The first for this year was this meeting at the June Festival 1978. Doug suggested that the second be held in Philadelphia on Dec. 10, 1978, with possible phone hook up with Denver and Boston. An early afternoon meeting time was agreed upon for that day. Issues to be addressed will include necessary changes to the By-laws to allow for two Institutes per year, as projected for 1980.

The third Board meeting will be held either before or at the beginning of the next Institute in Beverly, Mass.

Item: Eastern Pennsylvania Charter: A proposed regional charter was ready by Ruth Becker. Discussion followed, and suggestions from Board members were offered for consideration by said group submitting charter for further clarification, change and rewriting.

The revised charter is to be sent to Doug, and he will send copies, along with a card for response and a yes/no vote, to voting members of the Board.

The Board Meeting adjourned at 12:00 midnight

Respectfully submitted,

Dana R. Schlegel, Recording Secretary.

Sacred Dance Guild
Financial Report 7/1/77 - 6/30/78

Income Statement

Income:

Dues	2579.86	
Kits	221.35	
June Institute	291.58	
Miscellaneous	2001.65	
Total		5094.44

Expenses:

Postage, supplies	646.02	
Printing	1067.50	
Phone	106.27	
Supplies	34.75	
June Institute	437.70	
Miscellaneous	952.53	
Endowment	806.59	
Total		4051.36

Net Income 1043.08

Checking Account 1043.08

Frederick County National
Bank of Frederick, Maryland
21701
Account No. 601-6700-5

SDG Memorial Endowment Fund

Balance	28.22	
Contributions	28.25	
Transfer of Funds		
Guild	500.00	
Interest	10.54	
Total		567.01

Frederick County National Bank
of Frederick, Maryland 21701.
Account No. 68-50351

SDG Term Deposit Certificates

Interest 28.62
One \$1,000.00 at 7 3/4% interest
for 6 years held by
Cambridgeport Savings Bank
689 Mass. Ave., Cambridge,
Mass.

One \$1,000.00 at 7 1/2% interest
for 5 1/2 years.

(Certificate #10245 11/22/76-12/10/82
#065dc17691 7/1/77-
12/10/82.

Dorothy Johnson, Treasurer.

BUILDING A FLOOR UNDER SACRED DANCE

I urge you to become a life member of the Sacred Dance Guild and so help the endowment funds for the growth of Sacred Dance. At the June Festival Annual Meeting, the Board established the new opportunity for you and me to aid sacred dance and become a "Life Patron" of Sacred Dance. It is now possible for you to become a Life Patron of the Sacred Dance Guild (which makes you a member for life in the Guild so that you will receive the sacred dance newsletter-Journal for life and have all the benefits of membership for life as well as being listed in the membership roles as a "Life Patron.") The tax deductible gift you give will go to Endowment Funds for Sacred Dance. The two endowment funds approved for this purpose are The National Sacred Dance Guild Scholarship Endowment (that provides scholarships for students to attend national SDG Institutes and Festivals) and the Margaret Taylor Endowment for Dance In Worship at Pacific School of Religion (that provides for courses to be taught to train future ministers in dance while they are in seminaries in the Bay Area. There are nine seminaries of all Protestant denominations and Catholic orders in the Bay Area who take the courses at Pacific School of Religion. And two thirds of the students at PSR come from east of the Mississippi River; so, all parts of the country benefit from those trained at PSR.)

The minimum amount to become a Life Patron has been set at \$200; but we urge you to consider even a larger gift if possible. Make out your check for \$200. or more to "The Sacred Dance Guild" and mail it to Doug Adams at Pacific School of Religion, 1798 Scenic Avenue, Berkeley, Ca. 94709. In your envelope indicate to Doug how the gift should be split between the National SDG Endowment Scholarship Fund and the Taylor Dance Endowment at Pacific School of Religion. You may ask that your gift be split evenly between the two endowments or given entirely to one of the funds. (Remember that all gifts to the Taylor Endowment Fund for Dance At PSR qualify for the

matching challenge grant which will double their size if given before December 30, 1979.)

This is an opportunity for you and me to give a gift that will continue our giving all through our lives and throughout the future as these endowment funds make possible the training of future generations in sacred dance.

Doug Adams

** ** Recommended Reading ** **

Newly updated for 1978 by Margaret Taylor:

"Considerations for Starting and Stretching a Sacred Dance Choir" (\$2.25 plus 25¢ postage from Sharing Co., P.O. Box 2224, Austin, Texas 78767.)

The latest thinking and resources shape these suggestions for both beginning and improving Sacred Dance Choirs. An extensive annotated bibliography on music and films and books to aid dance groups combines with sections on dancing to the spoken word, selecting music for dance, leading a dance group in developing choreographies, dressing the dance, and various ways to gain greater acceptance of the dance and hold workshops within and beyond ones local church to spread sacred dance.

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GIVE THESE BOOKS TO SPREAD SACRED DANCE
AND TO AID SACRED DANCE ENDOWMENTS

A large part of the profits from the following books from The Sharing Company go to the Margaret Taylor Endowment for Dance at Pacific School of Religion. Consider giving these books as gifts during the holidays to ministers, priests, church school teachers, youth leaders, worship commission leaders, and dancers and choir directors and members to spread sacred dance as well as aid these sacred dance endowments.

Margaret Taylor, "A Time to Dance: Symbolic Movement in Worship (revised 1976 edition), \$4.95.

Margaret Taylor, "Dramatic Dance with Children in Worship and Education" (1977), \$3.95.

Margaret Taylor, "Look Up and Live: Dance in Prayer and Meditation" (1977), \$3.95.

Margaret Taylor, "Creative Movement: Steps Toward Understanding: (1977), \$1.50.

Margaret Taylor, "Considerations for Starting and Stretching a Sacred Dance Choir", \$2.25.

Doug Adams, "Congregational Dancing in Christian Worship" (1976 revised edition), \$4.95.

Doug Adams, "Involving People in Dancing Worship: Historic and Contemporary Patterns," (1975), \$1.75.

Doug Adams, "The Chagall Windows As Choreography: Stained Glass As Inspiration for Dance In Worship," (1974), \$1.25

Doug Adams, "Dancing Christmas Carols," (1978), \$5.95

Judith Rock, "Theology in the Shape of Dance: Dance in Worship," (1978), \$2.00

Hal Taussig, "Dancing the New Testament: A Guide to Texts" (1977), \$2.00

Carla DeSola "The spirit Moves: A Handbook of Dance and Prayer," (1977), \$9.95.

Backman, "Religious Dances in the Christian Church" (1978 edition), \$28.00.

Order the books by making out a check to "The Sharing Company" for the cost of the books plus 50¢ per book to cover postage and mail the check along with your order list to The Sharing Company, P.O. Box 2224 Austin, Texas 78767.

DANCING CHRISTMAS CAROLS

EDITED BY DOUG ADAMS

(\$5.95 per copy plus 50¢ postage to The Sharing Company, P.O.Box 2224, Austin, Texas 78767.

DANCING CHRISTMAS CAROLS contains the following chapters:

"Dancing Carols As In Historic Worship" by Judith Rock
"Folk Dancing Christmas Carols In Worship & Education" by Karen McClintock
"Dancing Christmas Carols In The Mass" by Carla DeSola & Peter Madden
"Dancing Christmas Carols With Children" by Margaret Taylor
"Updating Christmas Carols To Jazz Dancing" by Joan Huff
"Dancing Christmas Carols With Youth Choirs" by Margaret Taylor
"Fully Using Architecture In Dancing Ceremony of Carols" by Erika Thimey
"Dancing Carols As A Shape of Theology In Worship" by Doug Adams
"Celebrating A Pageant of Christmas Carols" by Virginia Shuker
"A Christmas Carol" and "A Cherry Tree Carol" In Dance by Mary Craighill

AND WE HAVE DANCED

A HISTORY OF THE SACRED DANCE GUILD: 1958-1978 BY CARLYNN REED

(\$5.95 per copy plus 50¢ postage to The Sharing Company, P.O.Box 2224, Austin, Texas 78767.

Dozens and dozens of photographs of dancing accompany the chapters of this history that shows the many streams of sacred dance during the most recent two decades: dance choirs, congregational movement, dance therapy, professional dance of religious themes, charismatic dance, interrelations of sacred dance around the world. Both what the Sacred Dance Guild has done and still needs to do is carefully detailed by the author. Problems and promising solutions that emerge in dance choirs and groups dancing in worship fill these pages. The most helpful advice from twenty years of Sacred Dance Guild Newsletters and other publications are shared here along with previously unpublished insights by leading figures in sacred dance. In addition to choice photos showing the recent history of sacred dance, there are glimpses of the most recent sacred dance in extensive photographic essays on the 1977 and the 1978 Sacred Dance Guild Institutes and Festivals.

THE CHAGALL WINDOWS AS CHOREOGRAPHY:

Stained Glass As Inspiration for Dance In Worship by DOUG ADAMS

(\$1.25 per copy to The Sharing Company, P.O.Box 2224, Austin, Tex. 78767)

Doug Adams details how a dance choir and congregation separately or together may develop dances out of their stained glass windows and other art in church or through slides. He gives details of how such dances were developed from several stained glass windows by Chagall and others in churches and synagogues and how people grew closer to art and each other.

THEOLOGY IN THE SHAPE OF DANCE:

Using Dance In Worship And In Theological Process by JUDITH ROCK

(\$2.00 per copy to The Sharing Company, P.O.Box 2224, Austin, Tex. 78767)

This work tells us how to allow our life experiences in all their roughness to emerge in the shape of our dance. If our experience of God is at times mysterious, this work shows how to help the dance express mystery and not always be clearly seen by all, for example. The many suggestions will stretch sacred dance beyond insipid theology and choreographic dullness to express a vital faith. Helpful to all dancers at all levels of skill.

FFFFFFFFFFFFFFFF FILMS FFFFFFFFFFFFFFFF

From Margaret Taylor Chaney: A video-tape was made of Job (25 min. b/w) and is available from Margaret, 111 E. Lorain St., #30, Oberlin, Ohio 44074

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Did you see The Guardian on NBC-TV on Sunday, June 18? It was introduced by Helen Hays then 13 young men and women presented The Passion story in mime for 45 minutes. It was the best portrayal of the events of Holy Week and the resurrection that I have ever seen. It was embedded in the reality of actors rehearsing on a stage and the janitor becomes the Christ-spirit at times. It was a Roman Catholic group in New York that presented it. I wish we could find if the film can be borrowed.

- Margaret Taylor Chaney

"BIT" REVIEWS

From Dance Magazine January 1973
"Dance Uptown: Charles Weidman & Rudy Perez, Barnard College Gymnasium, NYC, Dec. 1, 1972
....In the Christmas Oratorio, Weidman's company, augmented by Barnard students, often moved contrapuntally, hands raised in praise or clasped in prayer. The opening of the 'Glory to God' section, for instance, featured rushings along contrasting diagonals, while 'How Can I Best Admire Thee' presented three girls dancing sometimes in unison, sometimes in opposition. Just as Bach's oratorio alternated arias (or choruses) and recitatives, Weidman's staging alternated danced episodes and mime scenes illustrating Gospel stories: thus 'No room at the Inn' presented Joseph 'knocking'

on the backs of men who refused to turn and welcome him...."

*

From Dance Magazine, April, 1973
Legends in Dance, Theater and Dance Department State University of N.Y., Binghamton, February 22-25, 1973 - by Nancy Mason

"It took Percival Borde six years to create 'The Death of Goliath'; it will take me nearly that long to tell you about it. The story, whose main character comes from the Bible and whose psychology comes from Borde's head, gets extremely complicated. In a nutshell, it is a tragedy with Goliath's basic flaw being his lack of compassion. All his associates want him to recognize the problem and rectify it. He's constantly being warned by the village elders, his mother's spirit, his wife, lover and best buddy. It doesn't sink in until he lies dying, mortally wounded by little David's slingshot. Then Goliath repents, is reunited with the mother figure, and finishes in exactly the same position in which he was born some sixty minutes and four acts earlier...."

"'Of Lions and Things' is Borde's satiric comment on Christianity and martyrdom in the days of Rome. Standing on a ramp are four couples, the chorus who supports the arches of the Colosseum on their hands. The text is a poem by Robert Pawlikowski...."

*

From Dance Magazine, February 1973: The Whirling Dervishes of Turkey, Brooklyn Academy of Music, Brooklyn, Nov. 14-19, 1972

"Something special happened in Brooklyn the week before Thanksgiving. The word about the Whirling Dervishes spread quickly but quietly; there was a hush in the appreciation, very different from the admiration generally accorded a dance event. But then this was no ordinary dance event.

"When the house lights went out, we were left with six pure white spots of light on a black stage. Into these came six musicians each in a fez and black robe, carrying wooden flutes, string instruments, a hand drum. A long, quavering flute solo began, and the spirit, the mood, the specialness started. It was necessary to listen to be able to watch. One had to experience the fingers

tapping the drum, the swaying of a bow on the strings of the kemenchevi, the mournful line of the flute in order to prepare for the ceremony to come. Tempos and rhythms and harmonies grew, faded, grew again.

"Intermission. A mistake. But somehow the mood persisted. The curtains opened on the same black stage backed with four large strips of silver mylar-like material which would reflect movement translucently when the dance began. A voice spoke quietly over the speaker system, explaining that the dance, the Turkish religious ceremony of the Mevlevi, was an expression of the desire for unity, for freedom from doubt. The men would spin with both hands outstretched, one to receive the power, the other to extend it. 'Soul lost in ecstasy, listen, and I will tell you its secret in a dance.'

"Eleven men. Nine young, two old; the latter priests perhaps. They circle slowly, bowing, greeting each other in wordless ritual. They begin to spin, slowly, then faster, until the spins become whirls. They stop, begin again. One celebrant in particular his head cocked slightly to one side, seems lost, transcendent in the dance.

"It ends, as the program notes explain, with 'the intonation of the mystical word for The One: HUUUU.U..U...' The spoken charm fades in a descending echo. The audience rises to leave, walking softly up the aisle, out into the streets."

- Robb Baker

*

Fr. Edmund T. Coppinger sends this from The Dialog, April 21, 1978:

Dance Workshop 'Exhilarating' by Fr. Edmund T. Coppinger

"A workshop on sacred dance conducted by Carla DeSola, teacher, author and director of the Omega Liturgical Dance Company of New York Apr. 14-16 at Jesus House, was a beautiful, exciting and exhilarating experience.

"The power of creativity revealed itself in many ways. One group expressed in classic dance form the prayer 'Lamb of God.' Carla also directed us in a community dance-prayer of Alexander Peloquin's 'Gloria.'

"There was also a simple greeting of peace where a 'circle of peace' formed between the greeter and those greeted, as well as a series of simple but eloquent motions to aid our devotion in praying the Our Father together. At the end of Mass a circle dance helped us to express our joy and praise.

"The workshop offered exercise to tune up our bodies. There was also the constant drawing out and developing of imagination...

"For me, the most thrilling event of the workshop was the Saturday night Liturgy. Everyone, acting as part of the large group, in small groups or as individuals, contributed to the sense of prayer and sharing.

"A striking example of this sharing was our expression of the 'Gloria.' With a Latin rhythm, and the phrase 'Glory to God in the highest' repeated throughout, the prayer began with a small group moving rapidly from group to group. As if touched with a spark of life, each group was then set in motion, interpreting the various phrases 'Lord God, Lamb of God...we praise you...we worship you, we give you thanks for your great glory...You who take away the sins of the world.. have mercy on us...'

"Each was portrayed with a constant flow of rhythm, motion and energy --a prayer that gave glory to our Creator through the expression of all our being, body, mind, spirit.

"The experience of meeting new people - the varied backgrounds of the 17 participants ranged from absolute beginner to full time dance student, to professional teacher and leader of sacred dance choir - combined with the warm hospitality of Chris and Angie Malmgren, made the workshop a truly memorable and moving experience.

"Finally, the underlying reason for it all: to remind us that prayer springs forth from the depths of our being and can take so many forms - the silence of thought, spoken word, song, gesture, motion and dance.

"The physical side of our nature, one of our most precious gifts, enables us to express ourselves through motion and gesture; the smile, the hand-shake, the embrace, the glance - all speak their own language.

"And so our power to move, gesture and dance are tremendous gifts of the Lord, gifts which we can use to speak to Him in words of praise, thanks, sorrow and petition."

Immaculate Conception,
Marydel, Maryland

SDG SDG SDG SDG SDG

To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual expression. Several types of membership are available.

Rates: Regular (1 year).....\$7.00
Regular (2 years)....\$10.00
Student (1 year)....\$4.00
Group (1 year).....\$16.00
Sponsor (1 year)....\$25.00
(minimum)

Send your Membership to Sally Alderdice,
R.D. #2, Valatie, New York, 12184

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Ed. Note: The following is a brief form of the Application:

APPLICATION FORM FOR SCHOLARSHIP AID
THROUGH THE SACRED DANCE GUILD MEMORIAL
ENDOWMENT:

Name: Address: Telephone: Church
Where Active: Sacred Dance Guild Member:
How Long: Resumé of activities (dance training, previous SDG events attended, performances, participation in dance groups, etc.): What is your concept of use of dance as religious art? Event for which financial aid is requested: Of what value do you hope this event will be? Cost of event to you: How much can you finance yourself? If scholarship aid is limited, do you have other sources? Name and addresses of three (3) references.

(Please ask these individuals yourself to write us a recommendation.)
Send application to: Maxine DeBruyn,
Box #76, Zeeland, Michigan 49464.

LETTERS TO THE EDITOR

Dear, loving Sacred Dance Guild folk,

"A friend told me of your organization, and I was immensely pleased to hear of it. I caught only a glimpse of the newsletter -- enough to whet my appetite for more. Sooo...I write to ask you to put me on your mailing list and send me the rates for membership/newsletter reception.

"In the interim, here's a poem I wrote which I would be honored if you would use it in your lovely, loving newsletter:

"Whatever this hand writes is written by the
Mind of God,
Whenever it dresses this body, it clothes it
With Woven God,
Whenever it wakes, it washes with
Mayim: God as water,
And when it sweetens, Madhu,
Sweet Divinity, touches the palate.

Wherever these feet stand,
Only God is beneath them,
Wherever they lead, they can only follow
The Path to God,
Whatever they walk upon, comes from
Spirit,
And when returning me home, always
Dance."

Shiva Das
c/o Amanda Marga
2509 Annunciation St.
New Orleans, La.

*

From Betty Bateman, 20785 SE 257th Dr.,
Gresham, Oregon, Southwest Washington:

"I would find it helpful to find in each Newsletter an alphabetical (or otherwise categorized) listing of music and brief choreography suggestions for upcoming liturgical holidays.

"I have from time to time, read each news piece, submitted and gleaned from that possible ideas and made my own list, but

how nice it would be to have a page or two devoted to such a list. This list could be comprised of info taken from previous news articles submitted.

"It may involve too much time but thought I'd make the suggestion for possible future consideration."

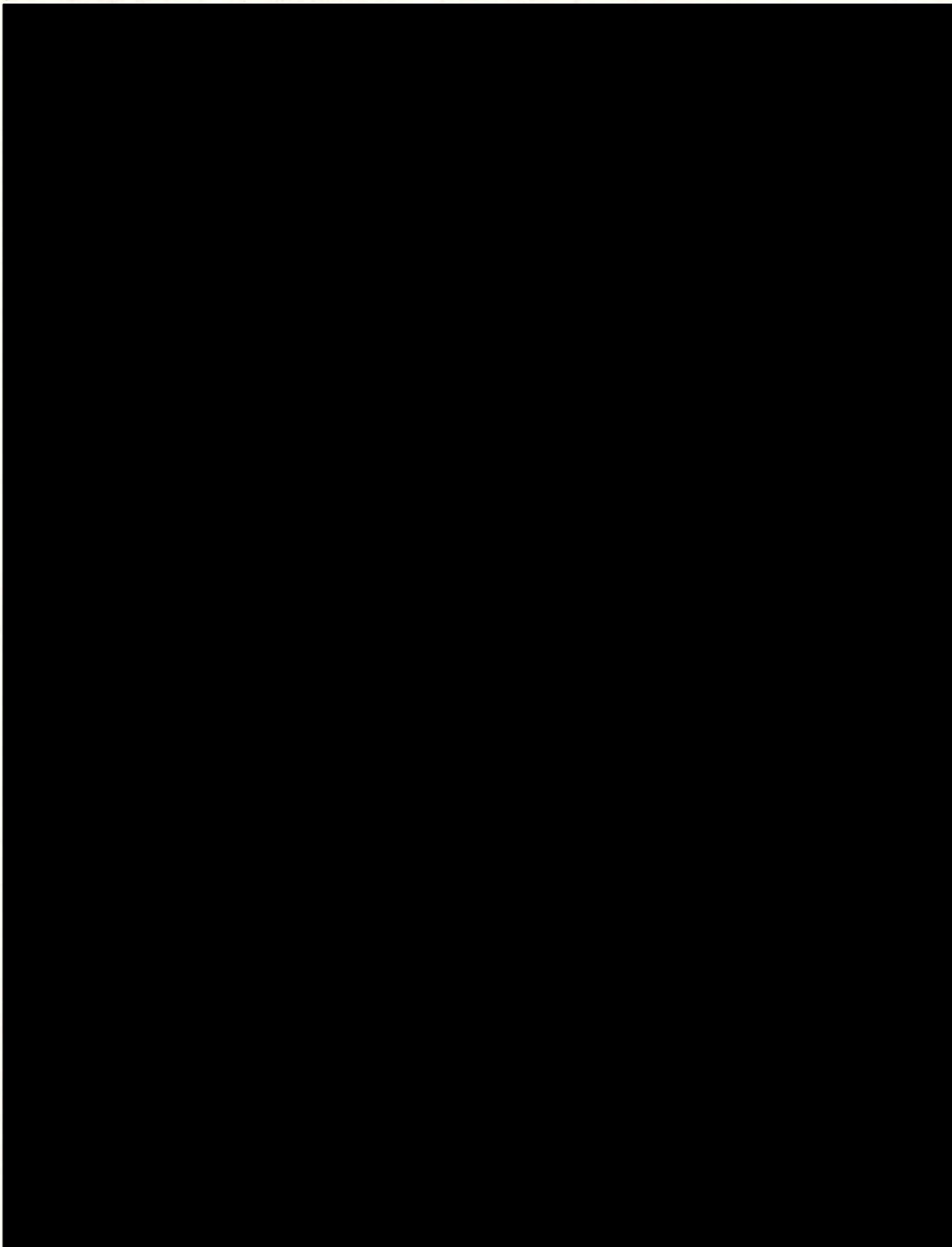
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From Rev. William S. Hill
St. Paul's Episcopal Church
218 West Ottawa St., Lansing, Mich.

"...our hope here at St. Paul's is to develop a dance program for children who are too young to verbalize their religious feelings of reverence, gratitude, wonder, dedication, etc. and who may express these feelings not with words, but with their whole bodies.

"Any articles on this subject would, from our point of view here, be most welcome."

*****SPOTLIGHT ON
NEW MEMBERS*****



THE GUEST COLUMN (Karen McClintock is a graduate of Pacific School of Religion where she has taught "Dance As Prayer," is an ordained Methodist minister, and serves a church in Santa Rosa, California)

BALLET AS BAD THEOLOGY

(This is an article written in response to the movie "The Turning Point" and my experiences with ballet as a dancer and teacher. I encourage everyone in the field of sacred dance to consider the implications of our danced theology.)

In my role as pastor I have been visiting with a woman who is dying of cancer. I spend most of my time while I am with her listening to all she has to say, staying close to her when she cries and trying to free her from the burdens other persons put upon her in her suffering. One day while I was waiting at the foot of her bed a nurse who was with her said: "Now Marie, you must be strong. Don't cry. If you cry I won't come see you tomorrow." On another occasion my friend Marie was sobbing over not being thankful enough for the sunny day. A pastor who had come to see her told her she should be glad she had a roof over her head and that the sun was shining. The people around Marie were not able to cope with suffering, and they chose to ignore it.

This persistent ignorance of pain and suffering is not uncommon in our Christian theology or the secular world. Most of us are unable to look closely at suffering. We are bombarded by a fairytale world of media in which even the Holocaust (T.V. version) has a happy ending. We separate ourselves from ageing and dying persons. In the midst of this world picture people are flocking by the millions to the theater with renewed interest in ballet.

Ballet is particularly attractive to people because the physical energies it requires break the bonds of gravity. The dancer's perfect bodies are always idyllic and whole. Though most of us know the physical pain that goes into each stage performance, the finished product on opening night is the pinnacle of defiance of all earthiness and anguish.

Gelsey Kirkland, upcoming young ballerina, in an interview with Time magazine stressed the tension ballet plays between unnatural physical movement and the illusion that this contortionsim is beauty itself. She says, "It's unnatural as dancing is, you have to find a natural way of doing the unnatural." This juxtaposition removes ballet from the real world. Even the dance of a dying swan, for example, seems to be free of pain and full of sentiment.

The very intent of the ballet shoe at its conception was to find a shoe that would allow the least possible connection of the dancer with the earth. The design of the shoe is such that dancers seem to always be moving heavenward.

My quarrel rests mainly with more traditional ballet forms which profess in the words of "A Chorus Line" that "Everything is beautiful at the ballet." Everything is not always beautiful in the world we live in. This "beautiful" ballet proclaims that God is with the beautiful parts of life, but ignores the ugliness of our human lives. Human dancers need to express the human situation in which the Holocaust has occurred and my friend Marie is dying of cancer. It overlooks the fact that Jesus was needed in the world precisely because the world was not idyllic, and that He too suffered the pain of a harsh wooden cross.

"Ballet" may be an appropriate term for the religion which Karl Marx called "the opiate of the people." As long as dancers soar unnaturally into the air without a clunk at their fall, there is no hope for those whose bodies are earthbound. As long as ballet continues to consist of pretty poses it will not speak to the hearts of a people longing for answers to the question of pain, brutality, suffering, and death.

My dance is earthbound because I experience pain in the world. It is also sometimes heavenward when I experience joy in the world. My dance is earthbound and earth-sprung. It is a dance of the world rather than a dance above it. It is the only way I can dance-- and it is beautiful. It is a dance I dance with my sick friend Marie, and a dance I dance with the crucified Christ who leapt heavenward only after a dance of brutal pain and death.

Ballet is--

Creation without the fall
Whole,

and has no need of a
wholemaker

Heavenly,

and blinded of the earth
unable to soar us beyond our
mortality.

W O R K S H O P S

1. September 21-24, Marygrove College, Detroit, Michigan "Producing Dancers & Dance". Contact Detroit Metropolitan Dance Project, c/o Alana H. Barter, Conference Chairperson, Marygrove College, 8425 West McNichols Rd, Detroit Michigan 48221

2. September 23, "Moving through a History of Sacred Dance", Rev. Dana Schlegel at St. John's UCC, Walnut and Whiteoak Street, Kutztown, Pa 19530

3. October 14, Rocky Mountain Sacred Dance Guild will sponsor a Children's Workshop. Contact 1005 Emerson, Denver Co. 80218

4. October, Elsie Keefe Workshop, Woodsville, New Hampshire and in Lebanon, New Hampshire.

5. "Dancing Christmas Carols" is the emphasis of the November 4, 1978 Sacred Dance Guild workshop in Northern California to be held at Orinda Community Church, Orinda, California. Sessions include "Historic and Contemporary Dancing of Carols in Worship," "Folk Dancing Christmas Carols," "Advent Movements & Dance in Christian Education," "Advent dance Event," "Dancing

Out the Advent Within," "Jazz Dancing Christmas Carols," "Dancing and Miming Biblical Parables on the Advent of God's Kingdom," "Craft and Choreography of Christmas Dances." Leaders include Doug Adams, Christopher Beck, Anne Owens, Bambi Gunter, Phil Porter, Edwina Snyder, Jacquie Walker, Genia Simpson, Gini Sungar, and Judith Rock. Costs are \$10 for adults and \$8 for students with \$2 less for preregistrations. For further descriptive brochure and pre-registration forms, write Doug Adams, Pacific School of Religion, 1798 Scenic Ave., Berkeley, California 94709.

6. December 9, Doug Adams will present a workshop "To Carol Means to Dance". Contact Alice Rader, 1026 North 16th Street, Allentown, PA 18102.

7. INTERNATIONAL SEMINAR ON THE BIBLE IN DANCE
In Jerusalem, an "International Seminar on the Bible in Dance" will begin August 5, 1979 to explore the many ways dance has developed Biblical materials. Viewing of dances by live companies and from films will intermix with seminar panel presentations. Attention will be devoted to the bible in dances done by ballet, modern, and folk companies and choreographers.

For further information, consult Giora Manor, Organizing Committee of International Seminar On the Bible in Dance, c/o America-Israel Cultural Foundation, 4 East 54th St, New York, New York 10022.

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DEGREE PROGRAMS IN SACRED DANCE
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Pacific School of Religion appoints Judith Rock "Visiting Lecturer in Theology and Dance" for 1978-1979 to aid Doug Adams in degree programs in Sacred Dance. They will work together in offering the following courses this year: "Dance in Western Religions," "Dance In The Shape of Theology and Worship," and "Craft and Choreography in Sacred Dance." In addition, Judith Rock offers regular Modern Dance Technique classes for those working in religious dance; and open registration with the University of California, Berkeley and Mills College makes available the whole spectrum of regular dance courses. Through Pacific School of Religion, it is possible to major in Sacred Dance in receiving M.Div., M.A., or Ph. D. degrees.

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Nominating Committee for 1979-1980

S.D.G. President Doug Adams has named the following nominating committee members to prepare the slate of officers for next year. Send your suggestions to these persons:

Judith Rock (1978-1979), chair from California
Carla Gilbert (1978-1980), from Colorado
Frances Hall (1978-1981), from Massachusetts

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SACRED DANCE GUILD LOGO

We urge you to submit designs for a Sacred Dance Guild Logo to be used in the new Sacred Dance Guild Journal and other publications and literature. The design should be universal enough to express the ecumenical nature of the Guild. The deadline for the designs is January 15, 1979; but members are urged to send designs as soon as possible to Doug Adams, Pacific School of Religion, 1798 Scenic Ave., Berkeley, Ca. 94709. He will circulate them to the Board members for decision.

X		X
xxxxx		xxxxx
X		X
X		X
X	IN MEMORIAM	X
X		X

BETTY SIMPSON -

Betty Simpson, founder of Sacred Dance at Center Congregational Church in Manchester, Connecticut, died August 16, 1978.

A service of praise and thanksgiving in her memory included dance interpretations which she had chosen and several that she had written.

For more than twenty years Betty had been Center Church's guiding spirit for the growth of joyful and worshipful

expression through the dance. She was an active participant in the beginning years of the Sacred Dance Guild.

JUANA DE LABAN -

Memorial services for Mr. Juana de Laban were July 6, 1978 at Grace Presbyterian Church in Temple, Texas. An internationally known authority on dance notation and on dance education, she was a distinguished professor at the University of Wisconsin and was retired from the dance faculty at the University of California at Los Angeles.

Her gift to the Sacred Dance Guild was through her help to many columns since 1971. She was a regional publicity director for several years. Her dances sacred in nature include the Thanksgiving Psalms from the Dead Sea Scroll, The Dawn (an original mime play on the creation), and Lazarus Laughed which included 95 people enacting 255 roles.

Late, Late, Late NEWS

From Nane Rennie, The Concert Ballet of Virginia, 218 East Franklin St, Richmond:

In May, 1977, we celebrated Pentecost at Westhampton Methodist Church by presenting a liturgical dance.

Christmas was a busy season with two of our dancers participating in a cantata at Pace Memorial Methodist Church; three of our dancers performing at a candlelight service at Trace Covenant Presbyterian Church, and five of our dancers appearing at Midnight Mass at Sacred Heart Cathedral on Christmas Eve.

Three of our dancers again joined in the observance of Good Friday at UCU and four of them presented a new piece at Pace Memorial Methodist Church on Easter Sunday.

Drawings throughout with a sense of humor are from "Id-Bits" are by Robin Jensen, Professor of Art, Calvin College, Grand Rapids, Michigan.

The following items are to benefit the SACRED DANCE GUILD MEMORIAL ENDOWMENT.
For full description see the Fall Issue of the Sacred Dance Guild Newsletter 1977
or write the individuals listed with each item. Make checks payable to Sacred
Dance Guild Memorial Endowment on Items No. I and II. On Item III make the checks
payable to Mary Jane Wolbers.

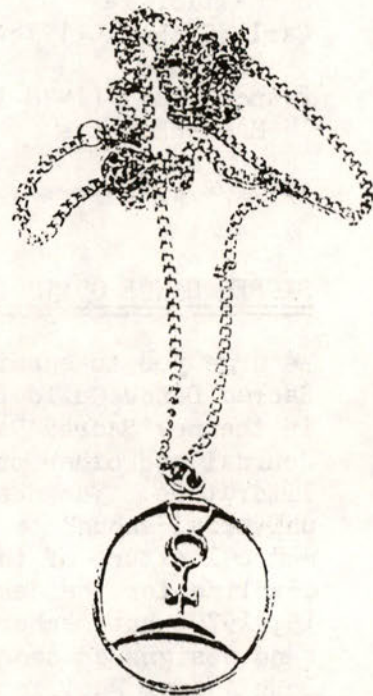
I

12 folded notes,
blank interiors,
\$3.00, design by
Laura Goodrich:
Toni' Intravaia,
201 Hewitt,
Carbondale, Ill. 62901.



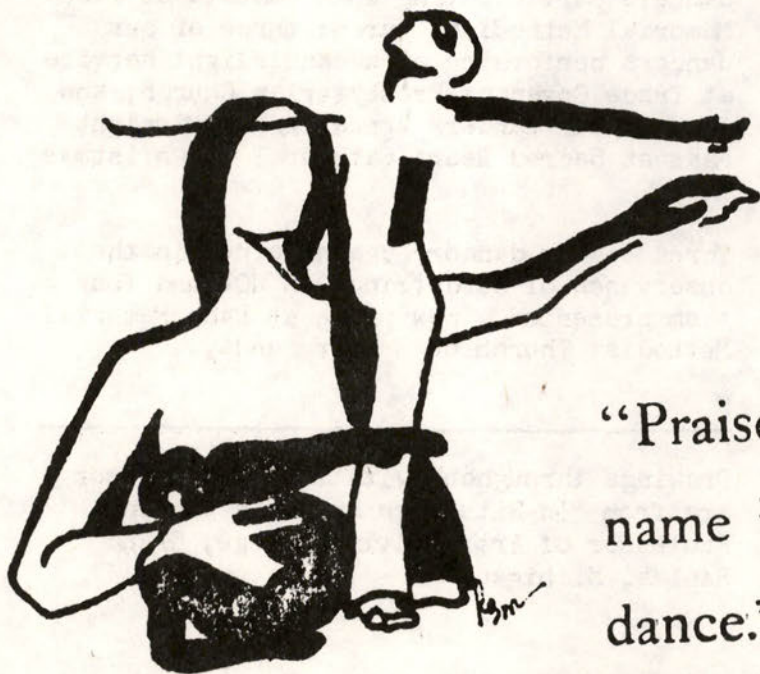
II

A Pendant of Life, ANKh,
(Sterling Silver), \$7.50;
Martha C. Yates, 22
Coddington Rd., Center-
ville, Mass. 02632.



III

Ten folded cards, blank interiors, \$3.00,
design by Rhonda R. Rosenblatt; Mrs. Mary
Jane Wolbers, 111 South Green Street, East
Stroudsburg, Pennsylvania, 18301.



"Praise His
name in the
dance."

""""""""""
" " "
" NEWS OF SACRED DANCE ACTIVITY " "
" (Alphabetically by States and " "
" content underlined.) " "
" " "
""""""""""

ALABAMA -

The Emmanuel Dancers (Vestavia Hills United Methodist Church, Birmingham, Alabama - Suanne Ferguson, Director) presented "The Mysterious Love of God" while on tour during the summer of 1978. The tour covered 2400 miles and included many different types of experiences. The group danced at Sunday worship at Oak Creek Church, Kettering, Ohio. We danced "And Jesus Said..." to a string quartet by Antes. It is in three movements, "Pray then...", "Come....", and "Blessed are....". The first was done as the Offertory and the second and third as the Anthem. The next seven days were spent at Camp Wakonda near Canton, Ohio.

This was the site of a Senior High Sacred Arts Camp sponsored by Christ United Presbyterian Church. Thirty-six boys and girls of Senior high age participated in a daily, two hour, Sacred Dance workshop. Members of our group either assisted with the teaching or participated in the workshop. We worked on old and new ways of interpreting the Psalms and also taught a Call to Worship, "Sing to the Mountains". (Music for this is on the recording, "Earthen Vessels" by the St. Louis Jesuits.) We presented our entire concert program, "The Mysterious Love of God" as an evening program during the camp. The concert includes four works opening with "Love is Everywhere" by John Denver. This bluegrass style dance includes audience participation. Second on the program is "And Jesus Said..." Next is a one act drama based on the book of Jonah called "It Should Happen to a Dog". Our closing dance is "Psalm 103" which is narrated by the dancers themselves as they move through four John Denver songs.

After camp we proceeded on to Columbia, Missouri for workshop and concert.

The concert was held in a lovely modern sanctuary at St. Andrews Lutheran Church. What a pleasure, no pews. The workshop was held at Missouri United Methodist Church. From there we proceeded to United Village near Kansas City for concert as a mid-week Prayer Service.

We were beautifully received and cared for every step of our way. The response from those who watched our programs was heart-warming and we are anxious to "hit the road" again. We would encourage others to do the same.

CALIFORNIA -

Pamela A. Jones, Alleluia Dancers, Thousand Oaks: This has been a busy season for us. We finished our Christmas pageant, and promptly began working on our Easter pageant which we have presented several times in March. The Easter pageant was a dramatic dance of the passion and Resurrection of Jesus Christ. Music included Vaughn Williams' "Lark Ascending". The theme was "Behold the Man" and the culminating dance was done to the song by that name. (Suggestions that we have are simply that you would sponsor workshops in this area conducted by groups from out of the area.....We pray that the Lord will bless you and your forthcoming efforts in the workings of the Guild.)

*

From John and Connie West, Los Angeles: The Valyermo Dancers have been blessedly busy this year. Since April of last year, we have had some eighteen performances and have appeared before more than fifteen thousand people. We had a particularly bright moment last year when we opened our "God's Troubadour" at the Valyermo Bowl in September. This was a full-length original jazz ballet with music by Fred Katz and Fr. James Perone. We shared it again in February for the Congress on the Laity which became a true Cinderella story for the group. The work is the life of St. Francis of Assisi.

Also in February we performed a total of six workshops for the Southern California, Los Angeles Archdiocese CCD Convention in Anaheim. That's the most recognition we have ever received in our home church. We even got a chance to dance one of the liturgies for youth day. This was the second CCD Workshop that we performed for since September of last year. We were asked to travel to Santa Maria in November and dance for the CCD Youth Convention there.

Last March we shared a session service which we designed at American Martyrs Church in Manhattan Beach, California. It was a full liturgy that included a danced re-enactment of the passion and a good deal of congregational movement. That was really a warm moment for us: it was a very intimate service that touched even the thick-skinned. It seemed to work so well that we are planning on doing another service in the same church very soon.

We presented a workshop at St. Augustine's-by-the-Sea Episcopal Church in Santa Monica and a Pentecost liturgy at St. Jane France's de Chantal Church in North Hollywood this year.

*

Jacquelline Meadows, St. Paul's United Methodist Church, South San Francisco: I have a dance class going every Monday night at St. Pauls. While it has taken four years to build, we have a steady and loyal group of women who find the stretching and movement an important part of their schedule. Hopefully a choir will develop in the future. Plans for the fall include a high school dance and movement class and dance therapy with inmates at Vacciville Prison, where I do a prison ministry one day a week.

*

Sr. Carol Reber, San Jose, Ca: At St. Christopher's School, San Jose, the 5th Grade boys and girls, under my direction culminated a celebration of Mary with a danced version of "The Baker Woman". This ballad of Mary's story as "Baker of the Living Bread", is sung by the Sacred Heart Choir, Englund, on the record of "Go Tell Everyone". The Children interpreted the stanzas standing in a circle formation and skipped with appropriate gestures to the chorus.

*

Anne Owens, First Congregational Church, Auburn: The Auburn Sacred Dance Choir has shared a ministry of movement with the Pioneer Methodist Church of Auburn and at the Defense Language Institute

Chapel at the Presidio of Monterey. We also danced at our own church and for a reception honoring our interim minister.

We danced a Pentecost liturgy which included an interpretation of "Lift Thine Eyes", a choir anthem sung by a trio of female voices. We included congregational movement in the liturgy using sculptured prayers and musical responses to prayer and scripture with movement. Our fall study is titled "Three Women", based on the lines of three Old Testament heroines: Ruth, Esther, and Judith.

I have been giving a variety of Christian Education workshops involving movement as a curriculum tool in Nevada. A workshop in congregational dance was given at the UCC conference at Asilomar. And I enjoyed leading a workshop in historical and contemporary uses of dance in worship for the Modesto Church of the Brethren. On October 15, the dance choir and I will be leading a service in movement for the Florin United Methodist Church in South Sacramento.

*

Lakeside Sacred Dance Choir, San Francisco: The dance choir presented Kyria to Shubert's "Mass in G". We used a quartet accompanied by piano. The style of the dance is lyrical and symmetrical using eight women in two rows of four.

COLORADO -

Constance L. Fisher: The Celebrants of Christ Church, United Methodist, Denver, danced the "Rejoice Mass" on May 21. All the parts of the Mass, the Kyrie, Gloria, Lord's Prayer, Sanctus, and Agnus Dei were danced, as well as five hymns, "Come, Holy Ghost"; "A Great and Mighty Wonder"; "They Cast Their Nets in Galilee"; "Sons and Daughters"; and "In Christ There Is No East or West". The last four hymns were included in a sermon in words, music, and dance, with our minister, Warren McConnell participating with the other men in "They Cast Their Nets". The congregation also participated in the Sanctus and Agnus Dei. Connie Fisher directs The Celebrants.

Warren has established a Worship Arts Council at Christ Church, made up of leaders and participants from each group: the Chancel

Choir, the Joy Peddlars (youth choir), the Celebrants (dance choir), a newly-formed youth dance choir, and the Agape Players (drama group). They meet as often as necessary to plan (All appearances for the year ahead are scheduled during the summer meetings to avoid crowding.), evaluate, and celebrate our involvement in the worship arts. A dinner has been planned early in the fall for all participants to announce plans for the year. We commend this method of planning for other churches. It is valuable for good artistic designing, communication, and general appreciation for all the participants.

*

From John W. Simmons: The Board of directors of the Rocky Mountain Sacred Dance Guild, a group member of the SDG, presented a recommendation to the members of the SDG meeting at Beverly, Massachusetts in June, asking them to vote down legislation designed to permit fourmation of chapters of the SDG. While favoring the creation of local units, the board condemned the proposal as "vague and incomplete," and urged the members to vote against the proposed by-laws amendment, titled "Proposition A," and return the matter of SDG chapters to an appropriate committee for further consideration and presentation to the general membership of SDG next year. The legislation was subsequently adopted at the Massachusetts meeting, though not before some of the Rocky Mountain concers were recognized by participants at the meeting.

Doryann Duncan, president of the Denver-based organization said that the board had a "deep concern" with the proposed by-laws because they were "not specific and contain many loopholes." "We are concerned that in the course of time the adopted proposals will cause more problems for the Sacred Dance Guild as well as difficulties for any local group which may decide to become a chapter, due to the discrepancies in the legislation," she said.

In urging defeat of the legislation, the Rocky Mountain board expressed its belief that the legislation does not define adequately the relationship

between chapters and the parent body (SDG), and that it does not insure consistency in the organizational structure of the chapters it allows, since it permits the structuring of regional, state and local chapters but does not define them more specifically. Many of their concerns appeared to stem from their belief that the legislation will allow for application of the amendment to the by-laws by implication and presumption rather than by legal definition. In commenting on the passage of the legislation Ms. Duncan said she hopes that "action will be taken to amend the by-laws again to strengthen what was enacted in June."

*

A Spring Celebration, sponsored by the Rocky Mountain Sacred Dance Guild was held in Denver on May 10. Members of several sacred dance groups participated in the event, including three youth groups. Of special interest in the event was an effective dance by the Jubilate Dance Choir incorporating sign language into a work set to "Before the Ending of the Day," from the Celebration Mass by Dressel. Choreographed by Marlin Stuart with the help of Gay Bossart, a Denver speech therapist, the text was signed throughout the work by part of the dancers, with others supporting the theme of the music and movement, providing a fluidity which strengthened the visual image of the symbolic signs themselves.

Members of the audience were treated to a new dance version of the "Lord's Prayer" from Rejoice Mass, choreographed by Connie Fisher, Director of the Celebrants. Superceding an earlier work known as the "flowerpot Lord's prayer," which has been popular with Denver dancers for several years, the newer version has a decidedly stronger and more dramatic element than the earlier, somewhat lyrical work.

*

The Rocky Mountain Sacred Dance Guild will sponsor a children's workshop in sacred dance on October 14, 1978.

*

A choir exchange between two congregations of the United Church of Christ in Denver in April permitted members of First Plymouth Dance Choir to extend their ministry to members of another congregation. Danced as part of that service were "I Thank You God," by Pfautsch,

and "Saul", by Egil Hovland, which was performed as a solo by Carla Gilbert. Farlier, at Easter, the group performed Benjamin Britten's "Psalm 150."

*

DayBreak Dancers, Denver, participated in a Festival of Christian arts at Blue Cloud Abbey, Marvin, South Dakota, in April, performing two concerts using Psalm texts set to music by composers from two centuries. Included in the concerts were four contemporary anthems for choir and two organ works. In keeping with the ministry of the brothers of Blue Cloud Abbey to the members of the Dakota Indian tribe, two of the choral pieces were of Indian origin. In Chief Seattle's Psalm by Danie Moe, part of Psalm 24 is combined with parts of a great oration by Seattle, chief of the friendly Duamish and Suquamish tribes of northwestern Washington when he accepted the terms of the treaty between Washington and the Washington territory--"We are part of the earth and it is part of us... Every part of this earth is sacred to my people..."

An arrangement of a Dakota Indian hymn by Carlton Young, "Psalm of Thanksgiving" was the other Indian work; it is scored for unison choirs, narrator, dancers, congregation and rock ensemble, and uses the text of the hymn and readings from Psalm 8 and Romans 8:31-39.

The organ works included in the program were a choral prelude by J. S. Bach, "An Wasserflussen Babylon", based on Psalm 137, and a group of four pieces by the very contemporary German composer Heinz Werner Zimmermann based on Psalms 131, 120, 121, and 136. Of special interest was the effective use of a 25-foot nylon strap in the Bach work to help portray the frustration and sadness of the Israelites while captive in Babylon.

*

The Rejoice Mass was presented by the Celebrants of Christ Church, United Methodist, Denver, on May 21. All parts of the Mass were danced, as well as five hymns: "Come Holy Ghost,"

"O Great and Mighty Wonder," "They Cast Their Nets in Galilee," "Sons and Daughters," and "In Christ There is No East or West." The last four hymns were included in a sermon in words, music and dance; the congregation participated in the Sanctus and the Agnus Dei. The dances were choreographed by Connie Fisher, director of the group.

*

Three Jewish dances were presented in a service of the Messiah Lutheran Church's Women's Fellowship May 25 by members of the Our Savior's Lutheran Sacred Dance Choir, Denver. Included were "Hine ma Tov" (Psalm 133:1), "Ush avtem Mayim" (Isaiah 12:3), and "Tsadik Katamar" (Psalm 92:12). Currently the group is presenting a version of "Turn, Turn, Turn" from Ecclesiastes using four dancers, each representing a season and wearing a costume of a symbolic color: white for winter, purple and lavender for spring, blue for summer, and red for autumn.

*

During a worship service of the Rocky Mountain Conference of the United Church of Christ held in Denver in May, eighteen dancers representing seven U.C.C. churches in Colorado, Wyoming, and Utah joined together to help members of the worshipping group to unite in a single community. They shared a processional to the hymn "O Worship our God, Canon of Praise", an anthem by Natalie Sleeth, and the Lord's Prayer, choreographed to the spoken word. This gathering was the realization of a dream by members of the group--gathering dancers with diverse styles and costumes from different congregations and sharing a common worship experience.

*

New directors of Jubilate Dance Choir, Denver, are Betty J. Walker, Ann Marie Blessin and Gretchen Evans.

FLORIDA -

Virginia Shuker, Church of St. Maurice, Ft. Lauderdale, Fla: We did "The Spirit Is Moving" for Pentecost, then were invited to St. Martin-in-the-Fields in Pompano Beach in early June to repeat it and the "Our Father;" we will be working

on a new presentation for St. Martin's Day, Nov. 12, on the legend of St. Martin, at the special request of their pastor.

Also in June, I was asked to plan a liturgy for a friend's baby's Baptism and used Johnny Mathis' "A Child Is Born," involving the grandparents and older children in presenting the gifts. At the end I wove a white cloth around the family members, tying them all together with the white garment symbolizing rebirth.

We will resume practice sessions in late August and in Sept. will present a dance/prayer session to the Women's Club at St. Maurice, using our Women's Club as a link to other church clubs throughout the Miami Archdiocese.

ILLINOIS -

Luella M. Davis, Supt. of Bethel A.M.E. S.S. and Director of the V.B.S.: Vacation Bible School, Carbondale, Illinois: A Sacred Dance Class was a "first" for the Bethel A.M.E. Church when it held its Vacation Bible School June 5-9. The spontaneous greeting given the vivacious Toni' Intravaia was heartwarming. "You're the ballet woman; you were at my school!"

Toni' Intravaia, a dedicated, experienced and dynamic teacher responded cordially to this enthusiastic welcome and immediately introduced another art form to a very eager (sometimes overly so) group of children. Her experience served her well as she taught all the children - ages 3 to 18. Each group profited from this experience in creativity through the art form - Sacred Dance.

The philosophy that we are all God's creatures and that we can worship with our bodies through sacred dance was constantly stressed. The more than sixty individuals involved in the new experience got the message.

Most of the class presentations centered around the theme of the Vacation Bible School - "Jesus, God's Wonderful Gift." One exception was an offering from a Congolese dance.

Mrs. Intravaia permitted the students to add a bit of their own interpretation; it was beautiful to see the dignity with which the group portrayed the mood and meaning of the music.

The staff of the V.B.S. unanimously agreed that this experience added a new dimension to the lives of the participants. Bethel 1978 Vacation Bible School participants will always be grateful for this very meaningful "happening".

MASSACHUSETTS -

Jeanne' Sanders, Framingham: The Trinity Dancers have danced on six separate occasions this past season. Christmas Eve in St. Blaise Catholic Church with "O, Holy Night" was the communion offertory dance. The eight girls from seven different towns were Anne Hona, Wendy Roberts, Elaine McNeil, Pamela Deffley, Miriam Vicchi, Amy Schatz, Anne Beth Carey and Lyn Libertine. The Trinity Dancers performed five dances for the Natick Senior Citizens Christmas Party.

On Good Friday, Jeanne' Sanders danced the station of Mary for St. Blaise. The song "Take My Mother Home" sung by Harry Belafonte was the accompaniment. Dressed completely in black and using a rope as a prop, the church was in complete darkness except for a spotlight which made the solo dancer seem like two with the shadow.

Easter, the same eight dancers dressed in full flowered skirts and leotard tops, presented the flowers while dancing to Handel's "The Messiah."

In May Jeanne' taught an adult liturgy group of Our Lady of Fatima Catholic Church in Sudbury. The occasion was for Father Preste and his service to the church. The twelve adults danced to a song written by Father Preste. It was a complete and happy surprise for him. Also in May, Kevin Sanders danced the forty years of dedication to the priesthood of Father Hogan in St. Ann's Catholic Church in Wayland. The dance was the highlight of an evening dedicated to Father Hogan. Kevin presented the tape to the priest at the end for his memoirs. The tape included his favorite music of a lifetime.

MINNESOTA -

Virginia Huffine, Rochester, reports attending the Guild Festival at Beverly: "Excellent teachers and devoted dancers combined to produce a colorful worshipful and thrilling accompaniment to the Medieval Celebration of the Eucharist. It was awesome to dance before Sister Vincent de Paul's magnificent windows. Father Skipp Conlan, S.J., who spent time with us in our preparation, felt our spirit of worship; it was our privilege to have him as the Celebrant of the Mass. We owe him, and the Sisters of Notre Dame Chapel, our thanks for their hospitality and for allowing us to take part in their worship service in our own way of praising the Lord with dance."

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Susan Bauer, Northfield, reports: My weekends this year were filled with workshops throughout Minnesota. The workshops were organized around the Choreographed Lecture Demonstration of the History of Sacred Dance in the Christian Tradition--time was spent with local people preparing the lecture demonstration and worship. My major choreography at St. Olaf was "Portrayal of Two Marys" - Part I shows the reaction of the crowd, disciples, and soldiers on the journey to the cross and at the scene of the crucifixion; Part II portrays the feelings of Mary the feelings of Mary the Mother of Jesus and Mary Magdalene as they reflect back on their lives and relationship with Jesus; and Part III portrays the moods of the crucifixion and resurrection. The music was composed by Dr. Arthur Campbell of the St. Olaf music department. The piece, approximately 18 minutes, was performed as the Sunday sermon in Boe Memorial Chapel at St. Olaf by 22 dancers (flexible number) and musicians (organ, saxophone, tape and choir). Although we have no dance department at St. Olaf College we have an active dance program (thanks to the groundwork of SDG member Ann Wagner). St. Olaf College Dance company besides working with the lecture demonstration in the area, choreographed the following

sacred pieces: two works of Jehan Alain - "Two Dances to Agni Yavishta" and "Litanies"; "Sonata on the 94th Psalm" by Julius Reubke. They were first performed as part of student organ recitals and then during daily chapel services. The St. Olaf College Apprentice Dance Company using music by Brittan and Handel performed with the St. Olaf Chamber Orchestra during Chapel in May. This summer found me in Appleton, Wisconsin for a Worship Workshop sponsored by the United Church of Christ. Also choreographed and performed a solo dance with the music of Lo Presti (2nd mvt. "The Masks"). This was done as a response to the sermon given by the Conference minister at the closing service of the annual Minnesota Conference of the United Church of Christ. The dance is being reworked with music being composed by Dr. Arthur Campbell.

MAINE -

Shirley Stager at Hidden Valley Camp is conducting a class called "Movin". "Peace I ask of Thee, O River" will be used to end a program of scenes of camp life.

Mrs. Stager is a member of the Center Church Sacred Dance Group of Manchester, Ct. and, with three members of the group, danced at the Church of the Good Shepherd in Rangeley, Maine in July. For the processional they used "O Be Joyful" by Glarum and a sermon entitled "The Cry" set to music of hymns, a composition of Psalms, words of Jesus and poetry by Betty Simpson. The dance shows a cry for help, a recognition of the Spirit which moves through each of us and a cry of joy and thanksgiving.

NEW HAMPSHIRE -

Mrs. Elsie Keeffe has had a busy spring. She is director of the children's sacred dance choirs in Contoocook and Bow Mills United Methodist Church and participant and director of the Greater Concord Adult Choir. Each choir performed a complete service of dance in June and participated in other services. The adult choir danced at the 30th anniversary of ordination of Mrs. Keeffe's husband, the Rev. William Keeffe.

Numbers performed by Mrs. Keeffe's groups include: "Turn, Turn, Turn", "Holy Art Thou", "Without Clouds", "Fill My Cup", "Lord, Teach Us to Pray", "Pass It On", "Be a New Man", "I Believe", "Welcome In", "O Master of the Waking World", "Go Tell Everyone", "Joy is Like the Rain", "Seek and Ye Shall Find",

"It's a Long Road to Freedom", "Clap Your Hands", "Through It All", "Lord of the Dance", "Ah Holy Jesus", "O Lord Most Holy", "Psalm 150", "Come as a Child", "Keep Rumor Going", "Praise God", "A Time for Thanks", "Let There Be Peace on Earth", "Here Comes Jesus", "Morning Has Broken", "Day by Day", "Twenty-Third Psalm", "Lord's Prayer", "Bless the Beasts and Children".

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Mrs. Betty Holden is director of the Sacred Dance Choir in Nashua at the United Methodist Church. In May her group presented a program for the women's group of the First Church and interpreted "Bridge Over Troubled Water" at a morning service at her church.

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At the United Church of Christ in Keene, Priscilla Richardson's group danced to Handel's "Sonata No. 7," "Allegro No. 1" with a flute soloist. The girls danced with wide satin ribbons to depict the colors of a rainbow and wore matching chiffon skirts and stoles. Following the dance the group continued to dance down the aisles as the congregation followed in a recessional. On Girl Scout Sunday "For the Beauty of the Earth" was danced in Keene and in Marlborough Mrs. Richardson danced a prayer solo. Margaret Derby of the Marlborough group danced "Joyful, Joyful, We Adore Thee" as an offertory solo August 6.

NEW JERSEY -

Nancy Brock, Montclair: In April I made a southern tour, presenting my solo program "The Dance of Life: From the Demonic to the Sacred" and workshops in Creative Movement and Sacred Dance at Hollins College, Va.; Roanoke College, Salem, Va.; and St. John's Baptist Church in Charlotte, N.C.

At Roanoke College the program was the first in the Studio Theater of the new Olin Hall for Arts and Humanities, so for this special occasion I added a Dedication Ceremony which included participation by the audience, to Native American ceremonial chants.

My appearance at St. John's Church was

part of an Arts Enrichment Series which included painter Lamar Dodd and poet Grace Freeman in succeeding weeks. In addition to the program and workshop I danced in the Sunday morning worship service at St. John's.

The wonderful way in which the staff of the church worked to integrate the dancing into the service could well serve as a model for other churches introducing dance to their congregations for the first time. The hymns, scripture readings, choir anthems and prayers were all concerned with the theme of praise, joy and gratitude for life and creation. I danced Psalm 100 (spoken as I moved) and an organ psalm by Gerhard Krapf (played live) during the Call to Worship. The sermon by the Rev. Julian Cave led directly into my dance of The Creation by James Weldon Johnson (accompanied by my voice on tape), and the hymn "Breathe on Me, Breath of God," sung softly by the choir. The response of the congregation was most gratifying.

This summer I have also led workshops at Pendle Hill, Wallingford, Pa., and with Christopher Beck at the Hudson Guild Farm, Andover, NJ.

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Jerilyn Jefferis, Lambertville: At our summer Bible School conducted by the Mt. Airy Presbyterian Church, Mt. Airy, I conducted a rhythmics class and introduced sacred dance movement to our little ones. Since this is the first our children have participated I did very little, but it was very successful and the children looked forward to the class.

Our Sacred Dance Ensemble is completing its 6th year in February. The Mt. Airy Ensemble is dancing at the Lawrenceville Presbyterian Church on October 15th at the Sunday morning worship service. Also, we are dancing on March 20th in Kingston, N.J. Anyone is welcome to come to the services. Our dance ensemble is unique because besides dancing in our own services we perform a ministry and dance wherever we are asked. We have found it fulfilling for ourselves and for those experiencing our service. We are truly blessed.

NEW YORK -

Joan Huff: (Oswego) I went to a Baha'i meeting at which one of the women members

danced to a Baha'i prayer. I particularly liked the following lines which you might like to include in the Newsletter.

I beseech you that "Prayer may fill our souls....a prayer that shall rise above words and letters and transcend the murmur of syllable and sounds." That is from a prayer by Abdul-Baha, the eldest son of Baha' u' llah, the founder of the Baha'i faith.

Diane Taherzadeh, the dancer who is interested in dancing Baha'i prayers, has also given me two other quotes that are applicable to sacred dance and specially precious to her. Both are from prayers of Baha 'u' llah.

"Thou seest, O my God, how my spirit hath been stirred up within my limbs and members, in its longing to worship Thee, and in its yearning to remember Thee and extol Thee."

"The limbs of my body testify to Thy unity, and the hair of my head declareth the power of Thy sovereignty and might."

OHIO -

Margaret Taylor Chaney:

On April 16, the sermon period of the worship service was given to the presentation of "Daybreak." This involved 3 men and 2 women reading a remarkable script for Easter or Eastertide (Sundays following Easter). Also involved was organ and stringed instruments and percussions for contemporary musical interludes; also a choir following the concluding lines about the disciples recognizing the Risen Christ (John 21:1-14): "And they took hold of him and one another in a great embrace, And let out a roar and a whooping... Amounting to a thousand-fold Halleluias And danced at the edge of that sea Until the sand and earth felt the jolt Of the kingdom already coming." Immediately a full choir starts to sing continuous Halleluias and "Christ is Risen" and at that moment 2 lines of 10 persons each join in a celebrative hora-style dance with light running thru every aisle of the church.

At certain intervals they lift arms in outward swings to the "Christ is Risen" phrases, then join hands and continue to weave around in their lines. Part way through this choral climax there is a modulating interval on the organ and the congregation rises to sing the celebrative song with the choir and the dancers moving thru the church. This was the most inspiring service of the year. Exultation for every one.

Daybreak is by John and Mary Harrell (1977) and copies are available thru them at Box 2006, Berkeley, CA 94709. Also I shall be glad to share with you our simple choreography and the sheet of music that the congregation had for their singing. We worked out the dance in 4 rehearsals and some of the dancers had only 2 rehearsals! That shows how simple it was. If we had repeated the last part, I'm sure many of the congregation would have come into the aisles and joined in one line or the other. The key was working with the leaders; then it was easy for others. This was in First Church (UCC) in Oberlin where there is no chancel - just a variety of aisles.

On May 21 Sue Cotton and I with an ecumenical group of seven others (2 men, 3 women, 2 children) from the Amherst-Lorain area presented a 12 minute devotional sequence for the morning services in Bay Village, near Cleveland.

EASTERN PENNSYLVANIA -

Dana R. Schlegel, East Greenville: This past spring I joined Kate Hoh and 8 of her Devotional Dancers in adding choreography to "King David" by Arthur Honegger, a dramatic symphony for choir, soloists and orchestra depicting highlights of David's life. It was performed by the concert choir of Calvary U.C.C., Reading, Pa., on May 21, 1978. We used all the available space of the sanctuary for our interpretive movement. I danced the role of David, using three different tunic-style costumes to suggest David's age - shepherd boy, young king and aging monarch - in the solo pieces I choreographed.

I had a contrasting experience on June 29, when I was invited to speak to the Senior Citizens' organization in my local Perkiomen Valley about Movement in the Church. The group included a number of vocal conservatives. I never got past my introductory

remarks but spent the remainder of the hour defending my theological position and the "demonic" practice of dancing in the church! Coming right after the tremendous 20th Anniversary Festival of the SDG this experience was crushing and disappointing. I learned the practical lesson of knowing one's audience, if possible, before accepting such invitations. Within the fellowship of the SDG, we need to remain aware and sensitive to those who are indeed convinced that nothing good can possibly come out of dancing before the Lord.

I also participated in the ordination service of a seminary classmate on June 18, 1978 at Trinity UCC, Mt. Penn, Pa. I danced the Old Testament lesson, using my interpretation of Isaiah 61:1-3, 10 & 11. My "offering" was the first experience of this kind for most of the worshipping congregation that evening. It was enthusiastically received! What a wonderful way this was, once more, to share in such a special joy-filled celebration.

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Sally-Ann Palcovich, Philadelphia, Pa., reports that the Mt. Airy liturgical dance group (Lutheran Theological Seminary-Philadelphia) in cooperation with the Seminary Choir presented devotions for the Women's Auxiliary of LTSP on April 29, 1978. Members of the group made introductory comments and taught motions to the Lord's Prayer, which was then included in the service, which also included The Beatitudes and Gift of Finest Wheat (the official hymn of the Eucharistic Congress, 1976).

On May 14, 1978, the dance group participated in the Pentecost service at University Lutheran Church in Philadelphia, dancing Acts 2:17-21 (the prophecy from Joel) as part of the lesson, and Gift of Finest Wheat in preparation for communion.

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Ruth Becker, Narberth, held a daily half-hour movement session for everyone at the Worship Summer Workshop sponsored by the Worship Task Force of the Maryland Synod, Lutheran Church in America,

for pastors, church musicians and worship committee members July 30-August 4, 1978. She also led interest groups for people interested in establishing dance groups, and a session for clergy examining their style as worship leaders.

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Barrie Gibby, Lancaster, Pa., and her sacred dance group, Orchesis, presented a "Celebration Beyond Words" under the sponsorship of the Lancaster Summer Arts Festival on July 27, 1978. It was a wonderful experience for the group which was just formed last year (see Spring, 1978, newsletter). The service took as its theme a quote from Marilu Milano's poem "In the Beginning:" "If man be man, he needs again to learn to celebrate, which is to sing and dance,...which is worship as well." Beginning with confession, "Jesus Wept", the dancers led the congregation through psalms, hymns and "Fragments" a piece about the many feelings of life which must be resolved, which on this occasion was augmented by the use of masks made by Brooke Buzard. Ray Kitchen, a mime, set the stage for the climatic part of the service, a dance to Milano's poem, which contrasts the importance of dance to primitive mankind with the alienation of our contemporary world. Tambourines, balloons, confetti and other elements helped to convey the sense of celebration.

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Mary Jane Wolbers, East Stroudsburg, reports: invaluable experience and information from her attendance at the American Dance Guild/C.O.R.D. conference in Hawaii (Aug. 1-8, 1978) which concentrated on the dance of Asiatic and Pacific cultures. These peoples have always danced their faith, and their work is a source of admiration and inspiration both in pedagogy and performance. Considerable attention at the Conference was given to the amalgamation of these ethnic dance forms with modern dance; emphasis is on a scholarly approach and a responsible, professional use of source material. Informal conversations revealed much interest in the work of the Sacred Dance Guild among conferees.

Mary Jane performed a service of worship in dance on Aug 20, 1978 at her Cape Cod summer location. It was her third service

at the First Unitarian Universalist Church in Brewster, Mass. and included works to spoken and instrumental accompaniment. Sylvia Appelbaum was reader; her husband, Ted, was musician.

VERMONT -

North Springfield Baptist Church, Faith Interpretive Choir, Jean Willard, Director - Dorothy Bibens, Asst. Director: It has been 15 years since I first introduced sacred dance to the North Springfield Baptist Church, and it is still my prayer of thanks to God. Nearly twenty years ago I was told I would be an invalid the rest of my life.

From therapy to taking dance movement for coordination, I was led into the sacred dance field. Still lacking the control to dance well myself, I began our first movement choir.

By instilling in the young people the feeling that by dancing for God they are participating in a personal worship of God, and at the same time are presenting a message, not a performance, to the congregation, we have been able to maintain an active choir or choirs supported financially by our Board of Christian Education.

Every Christmas and some Easters, during this 15 years, we have presented a dance pageant, program or have interpreted a Cantata in cooperation with the singing choirs. A message in dance is presented every month or six weeks during the Sunday morning church service. These choirs have also presented programs, participated in, or helped to lead workshops in a three state area. For six summers I taught sacred dance at our Baptist Camp and Conference center.

Numerous young people have participated in sacred dance over the years. Our senior choir has maintained six to eleven permanent members, most who stay with the choir from the time they join to the time they leave for college. While I also directed a children's dance choir for sometime, this was later assumed by older members of the senior choir. During pageants and cantatas

we have enlisted other children and young people on a part time basis, sometimes having more than thirty taking part.

The present choir is very young, 5th through 8th grade as the 1977 graduation took the last of our senior highs. This choir is coming along very well.

At Christmas they interpreted the cantata "Tidings of Comfort and Joy" by Walter Porter with Our Chancel Choir singing.

A medley of Gaither tunes combined with spoken word was presented at a Sunday morning service and later at a Youth Choir Festival. Music: The words "Allelujah, allelujah, I believe, I believe" taken from the song "Bethlehem, Galilee, Gethsemane; God Gave the Song" and "Let's Just Praise the Lord" interspersed with a spoken message. Music and words came from the Gaither Praise Gathering for Believers entitled, "Alleluia". This comes in record and written music form.

From this same work we used the complete music and words from "Bethlehem, Galilee, Gethsemane" for Easter, along with the hymn "All Hail the Power" as an Introit.

During a youth service held May 21 they presented 1 Corinthians 13, using the words and music from the recording "In the Beginning God".

June 4 we presented a dance worship for the Hilltop Baptist Home for the elderly in Brattleboro, Vt. We used the Gaither Medley mentioned earlier; 1 Corinthians 13; "The Creation" a poem by James Weldon Johnson (solo); "Come to the Springs of Living Waters", music by the Medical Mission Sisters; the hymn "The Lord is My Shepherd"; and I danced the "Panis Angelicus." At the home was a former professional dancer and a dance teacher, both overjoyed to watch dance again. Young people and old had a very happy time talking together after the dance.

June 11 - participated in the Children's Day program. All choreography is original, developed by members of the choir with me, or by myself. Our goal is for all members to be creative for themselves or in cooperation with the group.

For music we use several of the works written and recorded by the Monks of the Weston, Vermont priory. Their music has a Biblical

background with modern application. They have several records and music books out with music for all seasons and occasions, suitable for any denomination. List of recordings and books may be obtained by writing "The Gallery Shop", Weston Priory, Weston, Vermont 05161.

(P. S. Yes, I dance now and am an instructor in yoga and modern creative dance. Three of our four children danced with the Sacred Dance Choir, one son also served as co-director with me until his work took him out of state. In a small way I have tried to return God's gift of health to me by showing others the joy of praising God in movement.)

Music by Monks of the Weston Priory

Wherever You Go

Where-ever you go, I shall go.
Where-ever you live - so shall I live
Your people will be my people, and
your God - will be my God too. Where-
ever you die - I shall die, - and there
shall I be buried beside you. We will
be to-gether forever and our love will
be the gift of our life

This part spoken with background music

I want to say something to all of you
Who have become a part
of the fabric of my life.

The color and texture
which you have brought into my being
have become a song,
and I want to sing it forever.

There is an energy in us
which makes things happen
when the paths of other persons
touch ours
and we have to be there
and let it happen.

When the time
of our particular sunset comes
our thing, our accomplishments
won't really matter a great deal.

But the clarity and care
with which we have loved others
will speak with vitality

of the great gift of life
we have been for each other

The chorus above is then sung again

(this is one of my favorites. Have danced
it several times and the music has been
used at two of our children's weddings. JW)

Walk in the Shoes

Walk in the shoes of your brother for a
mile
and you will know who is greater in the
kingdom of equal men.
Carry on your shoulder his weakness and
troubles
only to see who is the stronger.
At last realize the suffering each one pays
to be incomplete
without a friend to understand the misery
and darkness
which cloud the horizon of life while we try
to grow into persons.
Kindle a fire of kindness and care that will
mellow the hardest of hearts in despair.
How long since you've waited to be trusted
and loved without knowing it's your gift
to love first.
Strengthen each other as you go on your way
to the land of the dove where truth will
be at home.
Flowing with the time as you open your
eyes to the real and the righteous where
someone waits for you.
Walk in the shoes of your brother for a
mile and you'll know who is greater in the
kingdom of equal men.

humming, then a repetition of last two lines.

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WASHINGTON -

Norma Rader: The Washington State Board
of the Sacred Dance Guild met on June 16th
in Seattle, where we had a planning session
for the coming year. Plans were discussed
pro and con organizing into a state chapter
under the new by-laws of the National SDG.
Tentatively, we hope to have two major
workshops, one in the fall and one in the
spring, plus another Advent Concert.

On July 28th and 29th a number of Washington
State dancers attended a workshop with Carla
de Sola in Portland. Representatives from

Tacoma, Seattle, Puyallup, Toppenish, Spokane and Vancouver, Wash. had a wonderful learning experience with Carla de Sola, culminating in a Mass at St. Andrew's Catholic Church. About two dozen of the workshop members participated in the Mass, dancing the processional (Holy, Holy, Holy), Psalm 84, and a Benediction, while Carla de Sola danced the Gospel (Mary and Martha).

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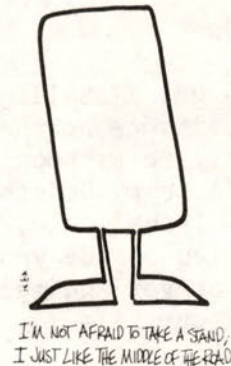
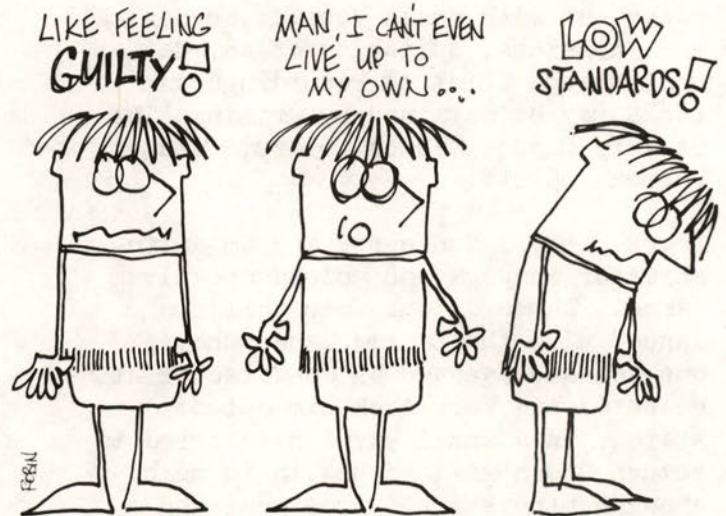
Sacred Dance Choir of Tacoma: Several members of the Sacred Dance Choir of Tacoma attended Paul Barlin's presentation and workshop on Old Testament dances at Mercer Island U.C.C. sponsored by the Northwest Association of Christian Educators. This fine workshop was doubly interesting, as it was organized by Christian Education directors, not dancers.

On June 13th, the Sacred Dance Choir of Tacoma, led by Norma Rader and Marjorie Stevenson, held a workshop at Puyallup Methodist Church, where a new group is now working with dance as a part of their worship. Susan Fritts and another dancer from 1st Methodist Church, Tacoma, gave a beautiful interpretation of "All Good Gifts Around Us," from Godspell. Also present at the workshop were representatives of Baptist, Lutheran and Presbyterian Churches in Puyallup.

We will soon be working on a presentation for an ecumenical choir festival tentatively scheduled for October.

WISCONSIN -

At the Valley Mime Studio, south of Spring Green, August 24-27 Nancy Brock conducted "A Creative Movement Workshop" - Spirit in Motion. "We will be attentive to the Source of life's creative energy in our bodies allowing it literally to move us by opening ourselves to its flow. Our bodies are the vessels of the Holy Spirit and, as one Northern Yearly Friend put it, 'Don't go to heaven with an unused body.' Every person is a special kind of artist with potential for inner and outer harmony, for poetry in motion."



The Sacred Dance Guild 20th Anniversary Festival

Endicott College Beverly, Ma.

June 21-25, 1978

Dance, Carla DeSola - Music, Calliope Consort - Drama, "Brother Blue" - Art and Theology, Sister Vincent dePaul, S.N.D. and with sharing sessions led by Doug Adams, Carlynn Reed, Sylvia Bryant, Robert Yohn, Judith Rock, Susan Gunn, Linda Kahn Seaton. Prayer times were led by Ruth Anne Rude, Rev. Dana R. Schlegel, "Brother Blue" and Christian Clowing with Wendy Williams, Rachel Baird and Doug Robinson.

Four days of classes, workshops, sharing sessions and prayer times culminating into a Sunday morning Celebration of the Eucharist at the chapel of Sisters of Notre Dame, Ipswich, Ma. with all members creating and participating in music and dance in worship. Celebrant: Skipp Conlan S.J.

The following letters, notes and comments are the many blessings of our Festival.

"The rich blessings of the Festival are so many that I know it will take years to discover them all.....I know I was meant to be there and to connect with so many people. Only our loving Father could have brought that about. I thank you and the Lord that I was part of the Festival. It truly enriched my life."

Yours in Christ, Tinker Jarver, San Antonio, Tex.

"This has been a wonderful experience for me, your program has been rewarding in so many ways. This morning's workshop with Bob Yohn was worth the whole trip. In addition to all the good technique he gave, his "themes and variations" experiences today has solved some major thorny dance problems for me. He has so much to give... so inspired by all the details you handled and solved so beautifully."

With love & thanks, Kay Troxell, Lancaster, Pa.

"....my first Sacred Dance workshop was a beautiful experience and I was so pleased to be in such beautiful surroundings. My classes with Bob Yohn were enriching and inspiring. A special experience for me was going to Sisters of Notre Dame and meeting Sister Vincent was a privilege....The Mass was a most joyous celebration...I am grateful and thankful to all who planned and directed this Festival and may God bless the Sacred Dance Guild."

Maria Caretti, New York, N.Y.

"Festival was super! It had a really good balance of the Sacred and the Dance.... Linda Kahn Seaton's marvelous interpretation of Judaism."

Cheers, Joan Huff

Oswego, N.Y.

".....a very moving and informing experience, quite unique - I enjoyed it tremendously."

Edith Harris - Bellmore, N.Y.

"....my first time - a wonderful total experience..especially found the workshop with Carolyn Reed meaningful (my first experience of creating a dance). The service was the peak....our different backgrounds, styles of worship, all could be unified into one whole as we are all parts of the Body of Christ. Thanks to all."

Mary Jane Blarpied - Flushing, N.Y.

"...was great to be accepted by all. The workshop of Carolyn and Sylvia were excellent ..felt close to the prayer groups. Thanks! "

Ruth Ann Gruenau - Freeport, St.

"Carla DeSola certainly added immensely to the whole Festival. Her prayerful attitude and spirituality really carried throughout the Festival...The clown presentation was most rewarding."

Terre Sychterz - Fleetwood, Pa.

"..the people at Endicott were so wonderful, I felt the balance was so good this year between the worship and the dance - thanks for that! And thanks for the excellent leadership, for the challenges, for the affirmation, for the whole experience!... Do keep the same spirit, the same kind of high quality leadership and the beautiful balance."

Thanks! Love! Suanne Ferguson - Birmingham, Al.

"It was a beautiful experience - perfect in every way. The friendship and love and the fellowship that exists and grows with each day, no words could describe, it has to be lived. Thank you for a perfect and exhilarating experience."

God Bless one & all, Dorothy Dandignac - Rockville Centre, N.Y.

"...I really appreciated the deep concern of all those responsible for the workshop, for our health, safety and happiness..... The opening introductions of one to another was great. My over all comment - I would'nt have missed it! "

Love, Father Ed Coppinger - Immaculate Conception Church,
Marydel, Md.

"...meals excellent, loved the beach and cookout..I enjoyed participating in the prayer times, the chance to see how dance can be worked into different parts of the service - how many different things could be combined into a meaningful service ..like to see Joan Huff do a class."

Sandra Toeber - Freeport, St.

"Fantastic, wonderful, exciting!...at the service this morning everything had been worthwhile and was perfect. Brother Blue's part in the service was very meaningful partly because of the experience at the Clown Service the night before - I think he and we learned from that...Bob's workshop was very relevant, practical instruction on how to make religious gestures exciting ...Carla was beautiful - her dancing yes, but also her leadership.....

A Clown workshop would be fun and meaningful next year."

Thanks so much, Gloria! Carolyn Moon, Rockville Centre, N.Y.

"...my first time there and found it very rewarding....I usually don't like the idea of working toward a program but then again, that Mass was the high point of the whole time....Thank you for such a tremendous job."

Sincerely, Ruth Ann McCay - Orefield, Pa.

"...a special experience for me was the sharing of responsibility as a family of dancers "

Carla DeSola, New York, N.Y.

"..Gloria is great! "

Doug Adams - Berkeley, Ca.

(unsigned comments)

"Loved the beach time, barbecue and clown service. Sunday service was the ultimate! "

"I loved this year, the best in terms of the spirit - "

"The whole thing, from beginning to end was a special experience. Brother Blue's prayer time and Sunday Worship Service were peaks. Not the least of the experience was meeting all of the participants - "

"Wonderful meals, a very special experience - Calliope Consort rah! rah! Dancing Christmas Carols was great!! Thanks so much - "

"Susan Gunn gave me an experience I will always remember "

"...thought the Festival was extremely well prepared and organized - surrounding and food superb (three cheers for Endicott!!) This was my first SDG Festival. It was a wonderful experience and I would like to thank everyone who helped make it so great, especially Gloria, who's one of the beautiful people in this world. I thank God for her."

Lindsey Huddleston - Middletown, Ct.

"..I appreciate your organization and mostly your sincere and active faith in His plan."

With love, Linda Kahn Seaton - Athens, Ohio

"..an outstanding event! Best of the three I have attended, look forward to the next one.... Dancing Christmas Carols fun & useable; enjoyed every minute with Sister Vincent...wish I could take a class a day with Bob Yohn..Judy Rock has so much to offer - fine example of movement to scripture (Ruth)....Dana Schlegel did a fine job!...added the work of others for a meaningful service. Celebration, most impressive. Many thanks to all who worked so hard."

Kay M. Seivard - Worcester, Ma.

"...First I would like to thank you for all you did to create a truly "mountaintop" experience for all of us at the 20th Anniversary of SDG. All of us from Manchester, Ct. were most impressed and left Sunday feeling that the time had gone all too quickly and resolving to be back again next summer. Your composure and energy are amazing. I am enclosing a poem written by Betty Simpson, founder of our group at Center Church in 1954. We have danced it many times and the poem is precious & meaningful to so many...thought you might like to share it in the Newsletter. It was Margaret Taylor who inspired Betty to start a "Rhythm Choir" and Virginia Lucky who gave so much help in the early years....All in all, this year was a fantastic and rewarding institute and I can hardly wait until next June!

Thank You, Shirley M. Stager - Freedom, Me.
(poem enclosed later in Newsletter....we send our prayers for Betty Simpson)

"...when we introduced ourselves, to me that is absolutely necessary and I enjoyed it. Leadership excellent..the Mass was beautiful...Many thanks for all your hard work, Gloria. I sincerely appreciate it."

Love, Betsy Ball, Allentown, Pa.

"...thank you for listening to our vibrations I look forward to another year with complete respect for your insights, judgements - you listen. The Festival was dynamicmany thanks to you and your wonderful staff."

I love you all !! Alice Rader - Allentown, Pa.

"...This was truly a marvelous, fulfilling experience for me!...the staff of Endicott College could not have been more gracious and helpful. What a tremendous opportunity I have had to share in the work of the Guild as pastor and as dancer! There are no words for the spiritual experience that the Mass brought to me and I rejoice and thank God that I was a part of that congregation of such wonderful faithful souls. My personal involvement in the activities of the Guild - nationally and more so on the local level, has truly changed the course of my life and the style of my ministry. How grateful I am to have come to know so many genuinely beautiful persons - you have touched my life with a "moving faith" and I in turn share that which you give me with my parishioners, friends and family."

Blessings on you dear friend, Dana R. Schlegel, Pastor
New Goshenhoppen Church, East Greenville, Pa.

"...There are not enough words in any language that I know to express our very deep gratitude to you for all that you did to make our stay at the Festival a never-to-be-forgotten celebrative memory! "

Peace & joy, Grace Parker,
Rockville Centre, N.Y.

Thank you dear friends of the Festival ! The power of the Spirit is indeed with the Guild speaking through each of you and guiding our direction - Praise God !!

A special note of gratitude to the generous hearts of Joan Sparrow, Jary Yoo's and Sybille Volz, my good friends who give so much and who love the Guild as I do.

May all of our daisies, the symbol of our self and soul, given at the alter be returned to you as God's healing, God's peace and ever-abiding joy !

2 Corinthians 4:7

"Yet we who have this spiritual treasure are like common clay pots to show that the supreme power belongs to God, not to us - (15)..and as God's grace reaches more and more people, they will offer more prayers of thanksgiving to the Glory of "God."

Gloria Castano

National Program Director



Carla DeSola.....at the Sisters of Notre Dame Chapel

"Talents"

by R. H. Grenville

My talents are needed and appreciated.
They are God-given. It is written in
Proverbs (ch. 18 verse 16 "a man's gift
maketh room for him, and bringeth him
before great men."

A man's gift, a women's gift,
a child's gift....
what are they but life itself,
seeking expression?

I honor my gift, my talent,
by believing in it,
by cultivating it,
by sharing it with others,
by expecting it to succeed
and prosper; by knowing
it is God-given.



Linda Kahn Seaton....Eli - Eli



Christian Clowing Service - Wendy Williams, Doug Robinson, Rachel Baird



Susan Gunn....morning technique class



Calliope Consort....with Sybille Volz



prayer time sharing



Gloria Castano, "Brother Blue", Sister Vincent dePaul S.N.D.

PERSONS - by Betty Simpson

I am a person.
There is no one in the whole world
exactly like me.
There will never be another person
just like me.
I am special.

You are a person.
There is no one in the whole world
exactly like you.
There will never be another person
just like you.
You are special.

Try to understand what I say and do,
I will try to understand you.
But don't expect to understand me fully;
I am much too complicated.

I don't even understand myself.
I do things I don't mean to do,
I say things I wish I hadn't said,
I have hostilities I can't explain.

I wonder about myself.--You understand!
I have strength that I have not yet used,
I have abilities that I have not yet
discovered,
I have so much still to express.

I want to walk with strength.
Often I am stronger when I walk with you;
Sometimes I am stronger when I walk
by myself.
I will not always go your way.

I want to express myself.
Often you help me to release what is
within me;
Sometimes I have to be left alone.
I will not always do things your way.

I need freedom to be truly myself.
Respect me as a person.
I need understanding love to grow.
I need to be part of a community.

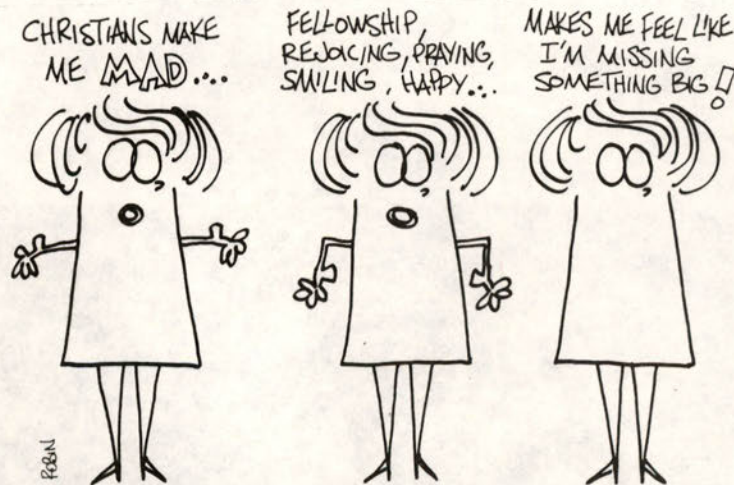
Where, accepted and accepting,
Forgiven and forgiving,
I can fulfill my special task of being
In a climate of freedom and of love.

God created each of us.
He reveals His love in Christ, our Lord.
His spirit binds us together.
Every person is precious in His sight.

And to close - from Gloria: "I continue to
receive reports on the Festival. The follow-
ing comes from a 7 page one from Satone
Mallory, Englewood, Co.....

"The overwhelming significance of the Sacred
Dance Guild celebrating the whole Eucharist
with the Sisters of Notre Dame propelled me
to thank them personally an hour before the
service on June 25th. I was completely un-
prepared for my emotional response to the
Magnificat....tears and engulfing body tremors
(which would not be stilled by mental deter-
mination or persuasion) overwhelmed me...
such a sensitive oeuvre encompassing the
heights and depths of mortal relationships
with self, with others, with God. Thanks to
Doug Adams who perceived my utter unhinging
and who in his wisdom acknowledged that he
also had been so moved when first he saw
Judith Rock's Mary Alice's Magnificat, I
gradually regained composure....but I'll
never be the same. Now I well know the
difference between a dance of the spirit
and a dance of spiritual gestures.

"What a day...What a time...What a place...
What special people to remember!"



(Note from the Editor: Perhaps this
person is missing SACRED DANCING!!!!!!)

